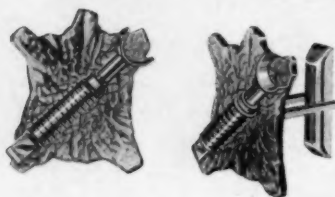
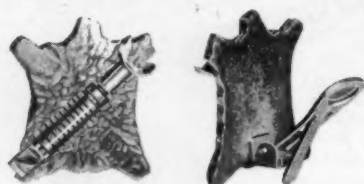


WEAR THE EMBLEM of YOUR CRAFT On Cufflinks or Earrings



Cufflinks above, Ear Clips below



Readers of *The Leather Craftsman* will be the FIRST to proudly wear these handsome, attractive pieces of jewelry . . . The Golden Swivel Knife on a hide. They are beautifully designed, strongly constructed, gold plated. You must see them to appreciate this value. Get yours now!

ONLY **\$250** PAIR

Plus 25¢ Federal Tax.
Texas residents add 2% sales tax.

GIVEN TO YOU

With your new or renewal subscription to
THE LEATHER CRAFTSMAN for

3 Years **\$550**

(In USA, APO, FPO, Canada)
Foreign addresses add \$1.50

This offer good to December 31, 1961. Renew or subscribe, NOW. If your subscription has not expired, we'll extend it from the expiration date. Give as a different and distinctive Christmas present. Order from

THE LEATHER CRAFTSMAN

P. O. Box 1386 Fort Worth 1, Texas

Shipped from Fort Worth,
while supply lasts

ANNUAL INDEX, VOLUME V

FRONT COVER ILLUSTRATIONS

- COLOR PHOTOGRAPHS of Walter Reed General and Albuquerque V. A. Hospitals—No. 1
THE CONESTOGA WAGON—Leather Picture by Betty Stuart—No. 2
THE OLD RAIN BARREL—Prize Winning Leather Picture by Nila Joel—No. 3
LEATHERCRAFT FROM 9 TO 90—Leather Picture by Al Stohlman—No. 4
THE EAGLE'S NEST—Leather Picture by Gene Noland—No. 5
THE GOOD OLE' DAYS—Leather Picture by Dick Giehl—No. 6

CARVING PROJECTS WITH PATTERNS

- A LEATHER ZABUTON—Betty P. Stuart—No. 1, page 24
TIE BAR HOLSTER—Walt Wilkie—No. 1, page 28
MERRY CHRISTMAS FROM THE STOHLMAN RANCH—No. 1, page 34
MISSILE MAN BILLFOLD—Peggy Lantz—No. 2, page 20
"MIDGET MURAL" BILLFOLD—Chestley Duft—No. 2, page 20
A BELT THAT TELLS A STORY—Chestley Duft—No. 2, page 24
LIGHTER CASE—John R. Richardson—No. 3, page 25
BOOK COVER—Al Stohlman—No. 4, page 4
PONY TAIL HOLDER—Charles W. Eccles—No. 4, page 16
WHISK BROOM HOLDER—Niel F. Nielsen—No. 4, page 17
TRAVELLING SHOE SHINE KIT—Ken Griffin—No. 5, page 5
TROPHY BUCKLE, TEXAS SIZE—Chestley Duft—No. 5, page 8
THE THOROUGHbred HORSE (Briefcase Size)—Bill Leftwich—No. 5, page 9
MINIATURE BOWLING BAG CHANGE PURSE—Walt Haringe & Mrs. G. C. Gustafson—No. 5, page 36
THE EAGLE'S NEST—Gene Noland—No. 6, page 4
WILD DUCK—Mildred Kieth—No. 6, page 6
TINY BOOTS—Walt Haringe—No. 6, page 8
ALPHABET, FANCY—Stan Schirmacher—No. 6, page 10
SYMBOLS FOR MEDICINE & DENTISTRY—Barbara E. Bushey—No. 6, page 15
THE RAVEN & THE WHALE (Indian Art)—B. Niemczyk—No. 6, page 45
FIT TAB INTO DESIGN—Irene Ingalls—No. 6, page 46

STAMP ENGRAVED LEATHER

- LEATHER BRIDLE PLATES—Elsie V. Hanauer—No. 4, page 19
CHRYSANTHEMUM DESIGN—Al Stohlman—No. 4, page 20
LEATHER CONCHO BELT—Elsie V. Hanauer—No. 5, page 34

CARVING PROJECTS—WITHOUT FULL SIZE PATTERNS

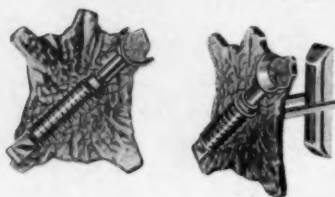
- FITTING THE PERSONALITY WITH LEATHERCRAFT—George E. Hurst—No. 1, page 32
PONY TAIL SADDLE—W. G. Rodgers—No. 1, page 38
PIPE HOLSTER—J. T. Garvin—No. 1, page 39
UNCLE SAM, LEATHER AND YOU—Velda Weid—No. 2, page 16
CARVED LEATHER CLOCK FRAMES—Frances E. Cox—No. 2, page 19
NOBBIER DOOR KNOBS—E. C. Sutter—No. 4, page 11
LEATHER PORTRAIT OF CRAZY HORSE—H. G. Newcombe—No. 4, page 38
CIGAR CASE PROJECT—S/Sgt John W. Shaver—No. 5, page 18
CHAIR UPHOLSTERED WITH CARVED LEATHER—T/Sgt D. E. Ohlerking—No. 5, page 19
WESTERN CANADA WATCH STRAP—Joe Jones—No. 5, page 35
THE SAILOR, A PORTRAIT IN LEATHER—Ann Miller—No. 5, page 43
DESK NAME PLATE—D. E. Ohlerking—No. 6, page 21
COFFEE CUP HOLDER & BEVERAGE CAN HOLDER—Duane B. Walton—No. 6, page 42

PROJECTS—CARVING NOT A FEATURE

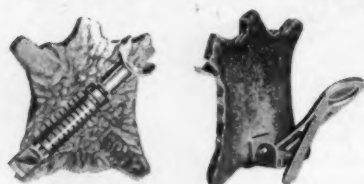
- LEATHERCRAFTSMAN'S TOOL BOX—Arthur R. Tanner—No. 1, page 37
SKI CAP EXTRA—A. R. Tanner—No. 1, page 42
WALL HANGING—Ruthmary Koegler—No. 1, page 44
TRAPSHOOTER'S HANDY ANDY—W. B. Stauffer—No. 1, page 44
CUTTING RAWHIDE STRIPS—Robert M. Cullers—No. 1, page 46
UNUSUAL SOURCE FOR PATTERN IDEAS—Arthur R. Tanner—No. 3, page 25
SHOE BAG—E. C. Sutter—No. 3, page 26
CAMERA CASE—Rena S. Lord—No. 3, page 27
FACIAL TISSUE HOLDER—Betty Stuart—No. 3, page 28
SHOTGUN CASE—Carey Randall—No. 3, page 29
THE TRICKY WALLET—Betty Stuart—No. 4, page 8
TAB INSERTS FOR RING BINDERS—Charles W. Eccles—No. 4, page 10

The Leather Craftsman

WEAR THE EMBLEM of YOUR CRAFT On Cufflinks or Earrings



Cufflinks above, Ear Clips below



Readers of *The Leather Craftsman* will be the FIRST to proudly wear these handsome, attractive pieces of jewelry . . . The Golden Swivel Knife on a hide. They are beautifully designed, strongly constructed, gold plated. You must see them to appreciate this value. Get yours now!

ONLY **\$250** PAIR

Plus 25¢ Federal Tax.
Texas residents add 2% sales tax.

GIVEN TO YOU

With your new or renewal subscription to
THE LEATHER CRAFTSMAN for

3 Years **\$550**

(In USA, APO, FPO, Canada)
Foreign addresses add \$1.50

This offer good to December 31, 1961. Renew or subscribe, NOW. If your subscription has not expired, we'll extend it from the expiration date. Give as a different and distinctive Christmas present. Order from

THE LEATHER CRAFTSMAN

P. O. Box 1386 Fort Worth 1, Texas

Shipped from Fort Worth,
while supply lasts

ANNUAL INDEX, VOLUME V

FRONT COVER ILLUSTRATIONS

- COLOR PHOTOGRAPHS of Walter Reed General and Albuquerque V. A. Hospitals—No. 1
THE CONESTOGA WAGON—Leather Picture by Betty Stuart—No. 2
THE OLD RAIN BARREL—Prize Winning Leather Picture by Nila Joel—No. 3
LEATHERCRAFT FROM 9 TO 90—Leather Picture by Al Stohlman—No. 4
THE EAGLE'S NEST—Leather Picture by Gene Noland—No. 5
THE GOOD OLE' DAYS—Leather Picture by Dick Giehl—No. 6

CARVING PROJECTS WITH PATTERNS

- A LEATHER ZABUTON—Betty P. Stuart—No. 1, page 24
TIE BAR HOLSTER—Walt Wilkie—No. 1, page 28
MERRY CHRISTMAS FROM THE STOHLMAN RANCH—No. 1, page 34
MISSILE MAN BILLFOLD—Peggy Lantz—No. 2, page 20
"MIDGET MURAL" BILLFOLD—Chestley Duft—No. 2, page 20
A BELT THAT TELLS A STORY—Chestley Duft—No. 2, page 24
LIGHTER CASE—John R. Richardson—No. 3, page 25
BOOK COVER—Al Stohlman—No. 4, page 4
PONY TAIL HOLDER—Charles W. Eccles—No. 4, page 16
WHISK BROOM HOLDER—Niel F. Nielsen—No. 4, page 17
TRAVELLING SHOE SHINE KIT—Ken Griffin—No. 5, page 5
TROPHY BUCKLE, TEXAS SIZE—Chestley Duft—No. 5, page 8
THE THOROUGHbred HORSE (Briefcase Size)—Bill Leftwich—No. 5, page 9
MINIATURE BOWLING BAG CHANGE PURSE—Walt Haringe & Mrs. G. C. Gustafson—No. 5, page 36
THE EAGLE'S NEST—Gene Noland—No. 6, page 4
WILD DUCK—Mildred Kieth—No. 6, page 6
TINY BOOTS—Walt Haringe—No. 6, page 8
ALPHABET, FANCY—Stan Schirmacher—No. 6, page 10
SYMBOLS FOR MEDICINE & DENTISTRY—Barbara E. Bushey—No. 6, page 15
THE RAVEN & THE WHALE (Indian Art)—B. Niemczyk—No. 6, page 45
FIT TAB INTO DESIGN—Irene Ingalls—No. 6, page 46

STAMP ENGRAVED LEATHER

- LEATHER BRIDLE PLATES—Elsie V. Hanauer—No. 4, page 19
CHRYSANTHEMUM DESIGN—Al Stohlman—No. 4, page 20
LEATHER CONCHO BELT—Elsie V. Hanauer—No. 5, page 34

CARVING PROJECTS—WITHOUT FULL SIZE PATTERNS

- FITTING THE PERSONALITY WITH LEATHERCRAFT—George E. Hurst—No. 1, page 32
PONY TAIL SADDLE—W. G. Rodgers—No. 1, page 38
PIPE HOLSTER—J. T. Garvin—No. 1, page 39
UNCLE SAM, LEATHER AND YOU—Velda Weid—No. 2, page 16
CARVED LEATHER CLOCK FRAMES—Frances E. Cox—No. 2, page 19
NOBBIER DOOR KNOBS—E. C. Sutter—No. 4, page 11
LEATHER PORTRAIT OF CRAZY HORSE—H. G. Newcombe—No. 4, page 38
CIGAR CASE PROJECT—S/Sgt John W. Shaver—No. 5, page 18
CHAIR UPHOLSTERED WITH CARVED LEATHER—T/Sgt D. E. Ohlerking—No. 5, page 19
WESTERN CANADA WATCH STRAP—Joe Jones—No. 5, page 35
THE SAILOR, A PORTRAIT IN LEATHER—Ann Miller—No. 5, page 43
DESK NAME PLATE—D. E. Ohlerking—No. 6, page 21
COFFEE CUP HOLDER & BEVERAGE CAN HOLDER—Duane B. Walton—No. 6, page 42

PROJECTS—CARVING NOT A FEATURE

- LEATHERCRAFTSMAN'S TOOL BOX—Arthur R. Tanner—No. 1, page 37
SKI CAP EXTRA—A. R. Tanner—No. 1, page 42
WALL HANGING—Ruthmary Koegler—No. 1, page 44
TRAPSHOOTER'S HANDY ANDY—W. B. Stauffer—No. 1, page 44
CUTTING RAWHIDE STRIPS—Robert M. Cullers—No. 1, page 46
UNUSUAL SOURCE FOR PATTERN IDEAS—Arthur R. Tanner—No. 3, page 25
SHOE BAG—E. C. Sutter—No. 3, page 26
CAMERA CASE—Rena S. Lord—No. 3, page 27
FACIAL TISSUE HOLDER—Betty Stuart—No. 3, page 28
SHOTGUN CASE—Carey Randall—No. 3, page 29
THE TRICKY WALLET—Betty Stuart—No. 4, page 8
TAB INSERTS FOR RING BINDERS—Charles W. Eccles—No. 4, page 10

The Leather Craftsman

SWIVEL KNIFE BELT BUCKLE—*Niel F. Nielsen*—No. 4, page 13
 DOLL PURSE—*Sr. M. Felicia SSND*—No. 4, page 26
 A LEATHER PICTURE FRAME THAT FOLDS—*Betty Stuart*—No. 5, page 12
 A HAM CAN—THEN A GOLF BAG—*Lyman C. Franklin*—No. 5, page 25
 WESTERN CHARACTER DOLLS—*Velma L. Shreeves*—No. 6, page 9
 SKATE WALKERS & GUARDS—*Arthur R. Tanner, Jr.*—No. 6, page 12

LEATHER COMBINED WITH OTHER CRAFTS

CRUSH PROOF CIGARETTE CASE—*Al Stohlman*—No. 1, page 40
 CARVED LEATHER DESK TOP—No. 2, page 8
 CAMEL SADDLE—*Betty Stuart*—No. 2, page 10
 CENTERPIECE OF LEATHER, WOOD, & GLASS—*John H. Banks*—No. 2, page 15
 KNIGHTS OF THE ROUND TABLE KEY CASE—*Al Stohlman*—No. 2, page 38
 LEATHER, WOOD, AND LARIAT ROPE LAMP—*Mrs. Harry Thurston*—No. 4, page 12
 WALNUT AND LEATHER BOX—*Jerry Jennings*—No. 4, page 14
 DESK NAME PLATES (Bronzed)—*J. E. Brittingham*—No. 4, page 15
 LEATHER BRACELET PROJECT—*Liz Freriks*—No. 4, page 18
 JIG FOR CIRCLE EDGE SLICKER—*Thomas E. Burke*—No. 4, page 39
 CROSS OF LEATHER & WOOD—*Shirley B. Froyd*—No. 5, page 24
 LETTER HOLDER OF LEATHER & ENGRAVED METAL—*Al Stohlman*—No. 5, page 32
 TABORET & FOOTSTOOL SET (& Wood)—*J. Lloyd Hood*—No. 6, page 16
 THE OLD CRAFT OF LEATHER GILDING STILL LIVES IN EUROPE—*Ted Shoemaker*—No. 6, page 18
 CARVE-N-GRAVE (Name Plate)—*H. R. Theisen*—No. 6, page 21
 GOLD STAMPING ON LEATHER—*Dick Giehl*—No. 6, page 22

ALLIED CRAFTS

THE MYSTERY & MASTERY OF MOSAICS—*Bea Mitchell*—No. 1, page 42

GARMENTS

HEAPS OF MONEY—*Pearl Maugham*—No. 3, page 30
 SUEDE & TWEED SUIT—*Jocelyn Morgan*—No. 3, page 32
 A BIT OF THE ORIENT LINK BELT—*Christine Stanley*—No. 3, page 34

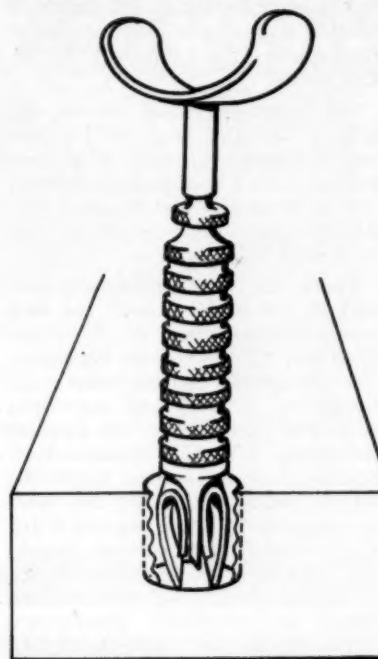
LEATHERCRAFT INSTRUCTION

HOW TO CARVE & STAMP THE ACORN PATTERN—*Al Stohlman*—No. 1, page 18
 CHART FOR TWO-COLOR DOUBLE LOOP LACE—No. 2, page 18
 HOW TO USE THE ACORN PATTERN—*Al Stohlman*—No. 2, page 26
 HOW TO FILIGREE THE ACORN PATTERN—*Al Stohlman*—No. 3, page 17
 FORMULAE FOR STYLES OF EDGE LACING—*L. E. Sorrels*—No. 3, page 41
 DEVELOPMENT OF DESIGNS & PATTERNS—*A. G. Norwood*—No. 5, page 4
 LETTERS FOR LEATHERCRAFTERS—*Lowell F. Steinert*—No. 6, page 11
 THE PERSONAL TOUCH—*Barbara E. Bushey*—No. 6, page 15
 EXHIBIT FOR A DISPLAY CASE—*Elizabeth Benson*—No. 6, page 34

NEWS & PERSONALITIES

FIFTH AVENUE BANK DISPLAYS LEATHERCRAFT EXHIBIT—*J. L. McCormick*—No. 1, page 22
 FORD INDUSTRIAL ARTS AWARDS—LEATHERCRAFT—*Burton Rudman*—No. 1, page 23
 LEATHERCRAFT COMES TO DISNEYLAND—*Art Stanley*—No. 1, page 33
 BOOK REVIEW—CREATIVE LEATHERCRAFT—No. 1, page 29
 LEATHERCRAFT HELPS BEDFAST—*Randy Conley*—No. 1, page 23
 DOG IN ARMOR—No. 1, page 48
 TANDY SYMBOL ON TICKER TAPE—No. 2, page 18
 GREATER JACKSONVILLE FAIR—No. 2, page 36
 LUCIOUS LIVIN' IN LEATHER LUXURY—*Don Waldo*—No. 2, page 37
 RESULTS OF LEATHER PICTURE CONTEST—No. 3, page 4
 THE ART OF WILMA CUCINOTTO—*John McCormick*—No. 3, page 6
 FIND FINANCIAL INDEPENDENCE—*James W. Siehl*—No. 3, page 12
 \$1,600 FOR ONE BILLFOLD—*Walt Haringe*—No. 3, page 36
 TAX DEDUCTIONS—THE OLD TIMER—No. 3, page 36
 LEATHERCRAFT IS CONTAGIOUS—*Jewell Daugherty*—No. 4, page 30
 PRAIRIE STATES GUILD ANNUAL SHOW, 1961—No. 4, page 33
 SON TEACHES FATHER—*Russell Bruner*—No. 5, page 27
 HOW OLD IS TOO OLD?—*William E. Dunstan*—No. 5, page 27
 ELEGANT 18TH CENTURY LEATHER—*P. E. James*—No. 5, page 28
 MAUDE COSTELLO, ART TEACHER—No. 6, page 47
 PRAIRIE STATES LEATHER GUILD AIDS 4-H—*Walt Wilkie*—No. 6, page 48

TIPS and HINTS



I noticed that the swivel knife blade became damaged very easily. To avoid this, I designed this holder. I drilled a hole $\frac{3}{8}$ inch in diameter and about $\frac{3}{4}$ inch deep in a wood block. Then I bent two pieces of leather just big enough so both can fit inside the hole, as shown in the diagram. Insert the knife blade between the pieces of leather. I have mine in the same wooden block with the rest of my carving, modelling and stamping tools.

SOSTENES MARTINEZ, JR.
 San Antonio, Texas

I made up and memorized the following rhyme to remember the order of the use of tools. It occurred to me this would make a good "Tips & Hints" for beginners.

Case, trace, and swivel cut,
 Cam, shade, and bevel,
 Vein, seed, and mule foot,
 Background like the devil.
 Last the fancy swivel cuts,
 But do be very cautious,
 These should be the crowning touch,
 One slip can make you fuss.

DOLORES ROSSI
 Marion, Ohio

Book Reviews

INVERTED LEATHER CARVING by Al Stohlman, Craftool Co., Fort Worth, Texas, 50 pp., 11" x 17", \$5.00.

Another Stohlman book is always good news for teachers, self taught craftsmen and all lovers of the craft. Another author, who has done some articles for THE LEATHER CRAFTSMAN writes:

"Al Stohlman nailed me on this item — the new book on Inverted and Silhouette Carving. I've been teaching both to my students for over two years and never dreamed that the idea was broad enough in scope for a book."

There are three techniques covered in the book — with the well known thoroughness of Stohlman. They are: (1) Silhouette Stamping, (2) Inverted Carving and (3) Rough-Out Carving. Al says that Silhouette Stamping is "the simplest and easiest." What it amounts to is matting down the leather within the outline swivel cuts. Very few tools are required. Inverted Carving is just the reverse of raised carving. Rough-Out Carving is a method of carving on the *flesh* side of the leather. These over-simplified descriptions skip over some new and exciting effects that you can achieve with all three.

As is usual in Stohlman books, you get *plenty* of full size designs — and most of them are not even similar to other Stohlman art designs. There are dozens of signs and symbols for sportsmen, occupations, sports and hobbies. There are pages and pages of billfold suggestions and designs . . . plenty of larger designs, too. And — with the silhouettes come new alphabets, especially designed for inverted carving and silhouette stamping . . . as well as the Rough-Out technique. You stand to win two ways with the purchase of this book: to learn the new techniques and to own more than your money's worth of Stohlman art and designs.

THE ART OF HITCHING HORSEHAIR By Eugene Barnett, P. O. Box 858, Davenport, Washington, 42 pp., 8½" x 5½", \$2.25.

Bridles and reins, belts, chains, and fobs of horsehair can be beautiful when properly done. This book is the only one known to us on the subject of how to make these and other items. In addition, the book shows and tells how to make baskets

ARMED FORCES

SOLDIERS GO FOR LEATHERCRAFT IN EUROPE—Ted Shoemaker—No. 5, page 14
LEATHERCRAFT IN THE FOURTH U. S. ARMY—Robert B. Banister—No. 5, page 16

HOSPITALS

HOW LEATHERCRAFT IS USED IN HOSPITALS—Lois E. Finkelman OTR—No. 1, page 4
LEATHERCRAFT AT WALTER REED HOSPITAL—Peter E. Brackman—No. 1, page 8
A PATIENT LOOKS AT OCCUPATIONAL THERAPY—John H. Banks—No. 1, page 6
NAVY COMMANDER DEVISES HIS OWN OCCUPATIONAL THERAPY—No. 1, page 14
MY FORMER OCCUPATIONAL THERAPY INSTRUCTOR SAYS—H. W. Waller—No. 1, page 11
OCCUPATIONAL THERAPY TRAINEES NEEDED—No. 1, page 12

TEACHERS SAY

TIPS FOR TEACHERS—Gus Bouquet—No. 1, page 16
PLAN NOW FOR A LEATHERCRAFT PROGRAM—Raymond Cherry—No. 3, page 7
LEATHERCRAFT SATISFIES—Freddie Treadway—No. 3, page 10
AT CENTRAL HIGH, LITTLE ROCK—No. 3, page 11
WHY A LEATHERCRAFT COURSE—Francis C. St. Blanc—No. 3, page 13
HOW LEATHERCRAFT HELPS MY STUDENTS—Jack Sligh—No. 3, page 14
HOW DOES LEATHERCRAFT HELP STUDENTS?—Gene Rieger—No. 3, page 15
CHART OF OBJECTIVES ATTAINED BY LEATHERCRAFT—Alva H. Jared—No. 3, page 16
THE LEATHERCRAFTSMAN AS A TEXT?—Jim Callaway—No. 6, page 31
MAKE MINE LEATHER—Wm. A. Tompkins—No. 6, page 32
HOME MAKING STUDENTS' DISPLAY—Floy LaValle—No. 6, page 34
WE MUST MEET THE NEEDS OF OUR STUDENTS—Elizabeth Benson—No. 6, page 34
LEATHERCRAFT WITH RETARDED CHILDREN—Eldwin E. Wootton—No. 6, page 36
WHY LEATHER?—Herschel Kelly—No. 6, page 36
LEATHERCRAFT IN ELEMENTARY GRADES—Melvin Mauer—No. 6, page 37
WHY A LEATHERCRAFT COURSE IN PUBLIC SCHOOLS?—Herb Urry—No. 6, page 38
HOW LEATHERCRAFT HELPS STUDENTS—James L. McMurdy—No. 6, page 39
LEATHERCRAFT IN THE HIGH SCHOOL—Glen W. Seegmiller—No. 6, page 40
LEATHERCRAFT IS FOR SCHOOLS—J. W. Haynie—No. 6, page 41

CAMPS AND YOUNG CARVERS

LEATHERCRAFT AMONG THE GIFTED—Liz Feriks—No. 4, page 24
CAMP WIQUANUPPEK, N. Y.—No. 4, page 25
CAMP OCALA, FLA.—No. 4, page 26
FREE CLASSES AT NEW ORLEANS—No. 4, page 28
SANDY ISLAND YMCA CAMP—No. 4, page 27
4-H LEATHERCRAFT—Mrs. Robert Remfrey—No. 4, page 29
CHILDREN OF LEATHERCRAFTERS—Mrs. C. R. Giehl—No. 4, page 30

HISTORICAL

QUEEN OF THE WEST—Charles W. Stuart—No. 2, page 5

DEPARTMENTS

BEGINNERS CORNER—H. W. Waller (V. A. Hospitals—No. 1, page 10)
(Taxes—No. 2, page 16)
CALENDAR OF LEATHERCRAFT EXHIBITS & COMPETITIONS—No. 1, page 36
SHOW YOUR LEATHERCRAFT—1961 OPEN FAIR DATES—John H. Banks—No. 2, page 34
TOOLS, TOOLS, TOOLS—Dick Giehl—2 to 6 inclusive
LEATHER SKIVINGS—Bert Griffin—All
DOODLE PAGE—All
JOIN YOUR GUILD—All
TIPS & HINTS—All
USES FOR SCRAPS—All

and handbags, some with colored designs and with tassels of horsehair. This handicraft flourished when there were more horses; it would be

a shame to let it die. Mr. Barnett is to be commended for undertaking all the work included in preparing and publishing this book.

